

The Old Cloister Clock

BY

CHARLES KUNKEL

In the beginning of the 17th century there stood in Dordrecht (Holland) the stately cloister of "Maria Roepaan." Among their priceless collection of works of art, the nuns valued above all a wonderful clock, gift of Philip II. When it struck the hour, the statues of the Apostles would appear and the chimes would play a hymn, the processional march.

And whilst the little cloister bells called the nuns to prayer, the old clock ticked on its merry song, till, in high treble notes, the chimes reminded one of little cherubs at play.

But the times were troublesome and religious war was raging. Some high official, who long since had coveted this priceless clock, ordered the nuns to be driven out, the clock transferred to his castle, and the cloister burned. When the walls of the ill-fated building fell, the clock, now in sacrilegious hands, struck the hour. What then happened filled the inhabitants of Dordrecht with awe: the chimes of the clock, playing the Apostles hymn, rang out in wonderful harmonies, which were heard throughout the town; and all the church bells, swayed by an invisible hand, joined and rang out loudly, as if protesting against the sacrilege just committed.

Then all was silence, and since that time the clock was never heard to strike again.



NOTE.—Before playing this composition, make the listener acquainted with the story by reading it. This will add greatly to his enjoyment and appreciation of the piece.

MARCHE FUNEBRE D'UNE MARIONETTE.

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FUNERAL MARCH OF A PUPPET.

Charles Gounod.

This march is a fragment of an unfinished "Suite burlesque." At the commencement it is supposed, that one of the "troupe" of puppets has died. The "troupe" mourn the sad fate of their companion as they carry his corpse to the cemetery. The procession sets forth. As it is very warm weather, some of the "troupe" feel the want of slaking their sorrow and thirst at a tempting roadside tavern. The refreshment takers enter into various details touching the qualities of the defunct. Some, good naturedly, praise; others (as usual with the profession) ill naturedly discuss the merits of their late companion. In the heat of discussion they have forgotten that the funeral procession has nearly reached the gate of the cemetery. They quickly resolve to rejoin it, avoiding however all appearance of undignified haste. They fall into their places and enter the cemetery to the same phrase as the one at the beginning of the march. The last six measures appear to make allusion to the briefness and weakness of life.

Moderato.

La Marionette
and ravotte
The Puppet
is broken.

Murmures de regrets de la troupe.
Regrets of the troupe.

Allegretto. $\text{♩} = 88$.

The Procession.

Le Cortège.

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4 Ici plusieurs des principaux personnages de la troupe s'arrêtent pour se rafraîchir.
Here several of the principal personages of the troupe stop for refreshments.

First system of musical notation, measures 1-4. Dynamics: *f*, *p*. Pedal points marked with 'Ped.' and a star symbol.

Second system of musical notation, measures 5-8. Dynamics: *dim.*, *p*, *CFES.*, *f*. Pedal points marked with 'Ped.' and a star symbol.

Third system of musical notation, measures 9-12. Dynamics: *dim.*, *f*, *p*. Pedal points marked with 'Ped.' and a star symbol. *N.B.* instruction: "The small notes in the above chords may be omitted."

Fourth system of musical notation, measures 13-16. Dynamics: *p*, *CFES.*. Pedal points marked with 'Ped.' and a star symbol.

Fifth system of musical notation, measures 17-20. Dynamics: *f*, *p*. Pedal points marked with 'Ped.' and a star symbol. Lyrics: *cen-do*.

Sixth system of musical notation, measures 21-24. Dynamics: *f*, *p*. Pedal points marked with 'Ped.' and a star symbol. First and second endings marked with '1.' and '2.'.

N.B. The small notes in the above chords may be omitted.

Les personnages quittent le cabaret.
Leaving the tavern.

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Entrée au cimetière.
Entering the cemetery.



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